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AN ACTOR'S WAIL.

WRITTEN FOR THE NEW YORK CLIPPER.

"Oh, why am I an actor?
'Tis not a trade that pays—
I started out for forty weeks,
I'm back in forty days,
To find the Theatians unemployed
As plentiful as trees,
While actor men from out of town
Blow in with every breeze.
"Of course we had a 'backer'
To carry us along;
Of course he had his 'thousands'—
He sang the same old song—
'There lots of cash behind you, boys,'
Was what he often said.
We struck six rainy one night stands,
And then that backer fled.
"So then we formed a commonwealth,
And said we'd keep along
Until we reached the Jersey towns—
For there 'our star' was strong (?).
We longed for money, good hotels,
And Pullman palace bunks,
So, making one heroic spurt,
We got there—on our trunks!
"No use—they wouldn't have us.
Our 'star' was clean forgot.
They said the company was bad,
And vowed the play was 'rot.'
So here I am in Gotham,
At liberty once more.
The star? Oh, she's discouraged—
She's back in Macy's store.
"If I was acrobatic,
If I could sing and yell,
Or tumble down a flight of stairs,
I'd do extremely well.
But I'm legitimate, and so
In idleness I roam.
There's only one thing yearns for me,
And that's the 'oldest home.'"
EDWARD E. KIDDER.

THE TWIN BRACELETS. A STORY FROM LIFE.

WRITTEN FOR THE NEW YORK CLIPPER.
BY ERNEST JARROLD.

The first things that attracted my attention to her were the bracelets she wore. They were evidently made of solid gold, and in shape they resembled a pair of handcuffs. Such a unique design in jewelry I had never before seen. There was a sinister suggestion about the bracelets on such beautifully rounded wrists that awakened my suspicions. The wearer of the bracelets was a young woman of about eighteen years. She was of the cindre blonde type of beauty, and her eyes were of that peculiar gray which changes with every emotion. Her dress was of silk, and her seal skin coat was of the finest fur. As I am a drummer, and an old traveler, I was naturally attracted to this vision of youth and beauty. We drummers are very susceptible, as you know, to the charms of the opposite sex, and so infatuated did I become that I forgot to read the Chicago papers which I had bought just before the train drew out of the depot. I was on my way to Joliet. Well, the train ran swiftly along, and my admiring glances were being reciprocated by those glorious gray eyes on the opposite side of the car, when the train drew up at a little way station. The only passengers who boarded the train were a tall man—evidently a constable, for his coat flew back and displayed a shield—and a woman who was closely veiled. They sat in the same seat, and I noticed that they were handcuffed together. As the woman raised her veil I observed that she resembled, in a striking manner, the woman with the gold bracelets. She was somewhat paler, to be sure, than her more fortunate sister, but in height, in build and in complexion, she was almost a prototype of the other. What heightened the similarity was that the steel bracelet with which she was fastened to the constable was an exact duplicate of the ones worn by the beautiful woman merely as an adornment.

When the train had started again the constable unlocked the handcuff from the woman's wrist and came over to my seat, sitting, however, so that he could keep a watch of his prisoner.

"I see that you have the Chicago papers with you," he said. "Will you allow me to look at them?"

"Certainly," I replied, "help yourself."
After he had looked through the papers, feeling that I had a slight claim upon his attention, I asked him who his prisoner was.

"It's a very sad case," he replied. "That young girl has been arrested for shoplifting, and I am now on my way with her to Joliet. But I don't think she is guilty. She has a sad history. She was deserted by her mother, who ran off with a man when the child was only two years old. The father of the girl died in a lunatic asylum. Why, sir, I courted her mother twenty years ago, and I cannot make myself believe that she is guilty. You see, there's another woman around this part of the country who has been engaged in shoplifting, who greatly resembles my prisoner in personal appearance. She wears a pair of gold bracelets which are the duplicates of a pair of handcuffs. If I could find her, I am sure I could fasten the crime which the other woman is charged with upon her, as I have evidence in my possession which I am certain will convict her."

Curiously enough, the constable had not noticed the woman with the gold bracelets when he entered the car. I became interested in the story, and watched the development of the plot with interest.

The woman with the golden bracelets must have recognized the constable, for she had changed her seat, dropped her veil and altered her general appearance as much as possible. As the constable talked I glanced across the car and saw that beneath her cloak she was nervously trying to take off the bracelets. The officer continued:

"This prisoner of mine has awakened old memories of her mother in me. To tell you the truth, stranger, I'm more than half in love, with her now

and I've a notion that she feels rather tender toward me. Now, if I could only find the other woman —"

Here the constable's attention was attracted by the handsome woman across the car. He started as if he recognized something familiar in her appearance. It may have been that he caught a gleam of the golden bracelets. He stopped talking for a minute, and watched her closely. Apparently only half satisfied with his inspection, he resumed his talk in a half dreamy, reminiscent way, but with his gaze fixed upon the woman:

"My prisoner's mother was a high spirited, beautiful woman. I was too slow and practical for her, I suppose —"

ing down State Street in Chicago and I ran almost into the arms of the country constable whom I had met on the train.

"Well," said I, "how did it all come out?"
"Oh, it's all right now," he replied, with a smile. "I succeeded in convicting the girl with the gold bracelets of the crime charged against my prisoner, and about a month ago we were married. You must come around and see us. My wife wears the gold bracelets now."

AN ORCHESTRAL RUMPUS.

"You are such an awful blow hard," said the bass viol to the flute.

HOW MOSES PICKED UP A BEAR TRAP.

I had just eaten dinner with a Mississippi planter, and we sat on the veranda smoking, when a colored man came up, pulled off his hat, and said:
"Majah, I've dun heard somebody shoutin' ober by the lower co'n crib."
"Sound like game?"
"He do, sah. Reckon it dun hurt his feelin's."
"Very well, William; I'll go down there pretty soon."

I didn't ask what it was, and the Major didn't explain for some time. By and by, after we had thrown our cigars away, he said:
"The niggers have been stealing my co'n, and

LIGHT.

WRITTEN FOR THE NEW YORK CLIPPER.
BY F. B. H.

The light, whose brightness glids my page
With rays resplendent, yet serene,
Long ages slumbered deep in earth,
Ere it by mortal eye was seen.
The streamlet, smiling in the sun,
In caverns dreary had its birth;
The flowers, bright and beautiful,
Arose from out the darkness earth;
The lily, pure and lovely, draws
Its graces from a gloomy bed;
The precious pearl is sought and found
Deep in the ocean's sunless shade;
The brilliant diamond's dazzling light,
E'en from a double gloom is born;
So from the darkest night, at length,
Beams forth the brightest, loveliest morn
The tree that highest doth arise,
Stands longest, deepest in the mold,
Yet for each rootlet wrapt in gloom,
A bud doth high in air unfold.
Things, phoenix like, rise by their fall!
The cross at first! at length the prize!
While in the darkest night of woe
God's fairest angels greet our eyes.

AGNES HUNTINGTON.

Agnes Huntington, the fair young American contralto, who has recently obtained great success here was brought up at her parents' home in New York City, where most of her earlier years were passed. In common with many in whom the musical talent has been developed to a high degree of excellence, Miss Huntington displayed the inclinations of her nature from a very early age. No doubt the musical tastes of her mother and elder sister did much to help forward the development of the inborn instinct. Miss Agnes may be said to have made a sort of debut by the time she was seven years old. At that age she was often coaxed to sing before her mother's guests. She was wont to excite much surprise and admiration on those occasions by the marvelous ease with which she would execute difficult runs and trills. She could imitate birds, too, with remarkable fidelity. Until she was about fifteen, Miss Huntington was a pupil in the school of Mme. Sylvanus Reed, paying special attention to music, drawing, painting, etc. In 1880 she went to Dresden, Ger., to study under G. B. Lamperti. There she remained four years, making her first public appearance at one of the Gewandhaus concerts at Leipzig. While still studying at Dresden, Miss Huntington utilized her vacations in acquainting herself to public singing. She appeared, during these intervals, at concerts in many of the large cities of Germany, and also at Paris and London. Her success became more and more certain, and she was rewarded with many flattering marks of favor and admiration. Miss Huntington commenced her professional career about 1885 in America, singing in concert, oratorio and opera. She very soon made a decided hit. She has been endowed by nature with a contralto voice of magnificent power, full, round, and of great purity and brilliancy of tone, combined with a rare sympathetic quality which appeals to the emotions and arrests the attention of her audience at once. Her method is perfect and her voice under entire control, so that every tone, from the lightest *pianissimo* to the heaviest *forte*, is perfectly clear and distinct. So powerful is her voice that her highest flights seem to be produced without effort, and the impression of its sweetness, freshness and flexibility is more enduring than that of its strength. Magnificent breath and fullness of tone, and the most tender caressing notes vie with each other in charming her audience. She has glorious low notes, and high ones soft as the song of a bird. Miss Huntington's dramatic ability is a fit accompaniment to her vocal gift. She possesses a most effective presence and striking beauty, enhanced by a grace and ease of manner, and a certain magnetic charm which combined render her most attractive. Her impersonation of masculine parts has been noted for the freedom and ease with which she is capable of investing them. She imparts all requisite dash, abandon and warmth of sentiment to her characterizations, and there is a charming naivete of demeanor, which is extremely fascinating. After singing in the principal cities of the United States and Canada, Miss Huntington joined the Bostonian Opera Co. in 1888, achieving pronounced success. She attracted attention from managers, both German and English, and the offers of engagements made to her were numerous. It is needless to add that she is equally at home in Italian, German or French, as in English. But at length, after some hesitation, she gave her preference to London, and signed a contract last year with the late Carl Rosa, for grand opera, concert, oratorio and light opera. He persuaded her to take the part of Paul Jones in *Pianquette's* opera, which was modified for her, and she has recently achieved signal success in that character on tour in this country, as *THE CLIPPER* has already made known.

NONE OF HIS BUSINESS.

A healthy looking tramp, having seen a gentleman give a one legged man a dime, also applied for a temporary loan.
"But there is nothing the matter with you. You are no cripple," replied the gentleman.
"What business is it of yours whether I have one leg or two?"—*Toronto Mail.*

A COOKING SCHOOL GRADUATE: She—Darling, please tell the school to send me up two quarts of nice, fresh sponges. He—You can't get sponges at the grocer's, ducky, but I'll stop at the druggist's for them. What kind do you want? "I want the kind used for making sponge cake, and tell him hey must be fresh."

SNODGRASS—I made five dollars very easily this morning. Smerat—How? "I saw Jaysmith coming, and I said, 'Hello, old boy, you're the man I want to see. Lend me five dollars for a week!'" "You didn't get it, did you?" "No; but I prevented him from asking me for a loan."



Again he stopped, as a soft, jingling sound reached his ear. I glanced quickly across the car, and saw that the handsome young woman was in a stooping posture. She had succeeded in loosening one of the bracelets, and it had fallen upon the floor. It rolled out in the aisle, and the officer's eye fell upon it. He started and half rose from his seat. Apparently changing his mind, he sat down again. In an abstracted way, and while his eyes roved back and forth, from one woman to the other, he passed his hand over his forehead and continued:

"She—she—she laughed at me when I proposed marriage to her —"

He stopped again, for the train was slowing down and nearing a station. The woman had taken off both her bracelets, and was preparing to alight. From a satchel she took a rubber cloak, in which she robed herself, gathered her wraps together and started to leave the train. The constable excused himself to me, and followed her. They moved down the aisle together. As they came near the door, the constable tapped her on the shoulder, and said:

"Excuse me, madam; but do you wear bracelets?"
She drew herself up to her tallest stature and shot a glance of scorn at him from her glistening eyes which was severe enough to blast an oak leaf, and replied:

"Unhand me, sir. What do you mean by such impertinence?" Then turning to me she continued: "Oh, sir, protect me from insult!"

But the constable was as hard as iron. He insisted that she should show the bracelets, and at last, with a petulant motion and with tears in her eyes, she threw the tell tale jewelry upon the floor of the car.

"Put them on," said he, sternly, picking the bracelets from the floor and handing them to her. She did so with many tearful protests, for her high spirit had deserted her now. He fastened the twin gold wristlets upon her rounded arms together with a piece of copper wire, and so shackled with gold, the beautiful girl was taken to the station house. I wanted to follow up the adventure and see what came of it, but my business prevented.

The incident had almost faded from my memory, when one day, about two months later, I was walk-

"You don't like it because I won't let you scrape an acquaintance with me," responded the bass viol.

"It just beats me to see you folks all the time quarreling," said the drum.

"Yes, it is rough on all of us," observed the lump of resin, and when the cornet quietly remarked that the *tout ensemble* of the company was bad, the entire orchestra broke up in disorder.

COMPENSATION.

WRITTEN FOR THE NEW YORK CLIPPER.

We get nothing for nothing
The wide world over.
Pay then for your mistress,
Wee begone lover.
Art has its bright laurels,
The ambitious may try for.
The shop holds the bauble,
The youngest may cry for.
Each man has his price, if
You know how to catch him.
Just offer it once, see
How quick it will fetch him.
Not luck, then, but law, rules
The world and all mankind.
Just effect from good cause,
We will certainly find.
Expect not to reap wheat
When no sowing is done,
Nor bewail a large head
When much drinking is done,
And beware how you trample
On forbidden ground—
Tho' no sign be put up,
There's a bull dog around.

EARLE REMINGTON.

"What have you against Gray?" "Everybody says he is a good fellow." "That may be, but for all that he is a mercenary wretch." "Mercenary?" "Yes, mercenary. He actually asked me for the five dollars I owed him. You can't respect a man like that, now, can you?"

last night I set a bear trap. William thinks we've got some game, and we might walk down that way."

The crib was half a mile from the house. As we got near it, we heard a shout, and a little later caught sight of a colored man sitting on the ground at the door. His right leg was fast in the bear trap.

"Good evening," saluted the Major as we came up.

"Good evenin', Major Bush."

"Fine weather for cotton."

"Mighty fine Majah. Has yo' dun got freu plough-

in' out?"

"Not quite. How's crops on the other side of the bayou?"

"Only tolabile, Majah—only tolabile. Bin moas' too wet wid us ober dar?"

"Any talk about election?"

"Jessa leetle bit, Majah, but not nuff to hurt anybody."

"You came over to see me about work, I suppose?"

"Yas, sah, I did. Some of de hands was a sayin' yo' could put on a man or two."

"So I can. What's that on your leg, Moses?"

"On my leg? On which leg, Majah?"

"On the right."

"Oh, yes, I'd dun forgot all about it. I stepped in it down in de woods, an' was bringing it up to de house."

"That is very kind. We will take it off."

It took both of us to spring the jaws, and the man's leg seemed to have been cut to the bone. He scrambled up, however, picked up a stick for a cane, and said:

"Much obliged, Majah. When shall I cum?"

"About Monday next, Moses."

"Werry well. Reckon I'll go home and make all ready. Good evenin', all."

We replied to his salutation, and he hobbled off into the woods, trying hard to whistle and seem at ease.

"Will he come?" I asked of the Major.

"Not next Monday. He was in that trap twelve hours, and he won't do a stroke of work for three long months."

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Y'S STANDARD was crowded last week, the attrac-
tion being the Steens (mind readers), Miss Edna
of the sir), Cort and Branigan, Jules Kellar, Della
Colburn and Merritt, Ray Burton, Frank X. Lunde

— Genevieve Lowell, of Pete Baker's Co., writes of a most interesting and pleasing incident that occurred during a performance of "Blismarck" at Detroit, Nov. 27. In the third act of the play Mr. Baker sings a sweet melody, entitled "Creep, Baby, Creep." His little grandson, Pete Baker Harlan,

us standing in the first entrance, holding him in arms, when it occurred to her that he might probably go on. She put him down where he could see Mr. Baker, and when the latter came to the porch he reached out his hands to the baby, who was not in sight of the audience, and sang "Creep by, Creep," in his most seductive way. The child, if he knew his cue, at once crept out and up to Mr. Baker. The baby is only a year old, remarkably bright and fearless, and had never seen the foot-

his cue and ca

his before, it is hardly necessary to add that the scene brought down the house. It was, indeed, a acme of naturalness. The entire company was proud of having as an associate actor the greatest that ever caught his cue and carried an impression to the audience.

The novel's proposition to professional singers has been made this week by Editor William Caldwell, of *The Sunday Mercury*, who will give away with his paper next Sunday, to professionals only, the chrestia parts and the piano score of a new song, Monroe H. Rosenfeld, entitled "A Bunch of Hamlets from My Dear Old Mother." The ballad

aid to possess considerable merit, and is already being sung with marked success by Tenor James Johnston, from advance sheets borrowed. The favor of a spoken introduction, and a complimentary, with characteristic fairness, will also probably bring it originated as on publication. Much interest is being manifested as to this latest novelty.

— Fred H. Erar has joined the McCaull Opera Co. — John W. Kelly, the well known song writer and musical specialist, was united in wedlock to Kate McGrath, a charming and talented young lady of this city, at the home of her aunt, Mrs. Gannon, at Brooklyn, last week. The wedding was a private

— Col. Miliken has an interesting illustrated article in the current number of *Frank Leslie's Popular Monthly*, entitled "One Christmas in Egypt."

— Thos. J. McGraue and Nellie Mackin were married by Justice Courtney in the City Hall, Brooklyn, N. Y., Nov. 29. The bride and groom are both members of the "Superior" Co., and have been traveling with the Hahnou for four years.

— The McLean Bros., of New Philadelphia, O., will shortly erect a new opera house on a lot adjacent to the Exchange Hotel, that city, with an entrance on Chapin Alley from Broadway, the alley be paved with fire brick. The building will be 6ft. in length by 6ft. wide, with a stage 40x6ft., and a dressing room 10x10 ft. and two closets will be the rest of said independent of the stage. The entry will be situated by a Chicago stair. The

ating will be the latest improved opera chairs, the house, with gallery, will seat one thousand people, and is to be completed by Sept. 1, 1891.

— During the recent corn palace festival at Sioux City, Ia., thousands of tickets were sold in a drawing that was to give the lucky holder the building. The drawing came off several weeks ago, but no one presented the lucky number, which was 18,008. It has since transpired that while the "World's Fair" was being there, the agent bought one hundred tickets and presented them to the ladies of the company. He took a list of the numbers, and an examination shows that one of the girls

— "Aminta, or the Shah's Bride," the new opera produced early this season at Philadelphia, together with costumes, scenery, properties, etc., has been placed in the hands of Col. Milliken for disposal, either absolutely or on royalty.

— W. J. Le Moyne retires from the Lyceum Theatre Co. this city, at the close of the run of "The Silver." It is said he was not satisfied with the part assigned him in a forthcoming new play.

— Harry Leonard and wife have joined the Gilbert Opera Co.

— Chas. H. Waldron, an energetic and well-known agent, was a CLIFFER earlier Dec. 1.

— Violet Mascotte will resume her starring tour Dec. 20. She is to take out a company under her

- The management in "The Hummer," a farce comedy, written to order for her, by Howard P. Taylor and Wilfred Forbes.
- Charles Forbes, formerly manager for Charlie Thompson, has been engaged by Mattie Vickers to manage her company for the remainder of his season.
- Sam Morris has secured the rights of "Tip and Tuck" for the Pacific Coast, from Harry Webber, and will star in it next season.
- The new comic song by Thomas C. Carter and Denrose H. Rosenfeld, recently published in one of the Sunday journals, entitled "They Never Told Me," is a gem.

is" is receiving endorsement by professionals. Clara Simpson, a gifted vocalist of this city, has also been making a hit with it at one of the vaudeville theatres during the past week.

Dr. J. D. Harrison, a most suitable holiday for the medical managers generally, judging from our many correspondents' reports of packed houses.

Dr. J. D. Harrison denies that his recent illness was the result of injuries received in a quarrel with his assistant, Dr. H. H. Harrison, at the latter's residence at a Taunton, Mass. hotel, and this brought about the return of his old spinal trouble. He and Mr. Sullivan are on the best of terms.

The New England Fruit and Vegetable Exchange, has just been started at Boston with

rooms and commodious headquarters at 27 Haymarket. The company seems to be unusually fertile in ideas, and has a number of theatricals in its repertoire, and a general theatrical business is conducted. The Exchange will be something of a New England headquarters for managers, agents and professional artists, and will endeavor to look attractions up and down the coast, and to secure engagements for six weeks through the East, procure positions for professionals, buy or lease opera houses, organize and secure road companies, provide new plays, and in fact do everything that is necessary to keep the theatres at all levels. Eminent reading and writing rooms have been prepared, with a view to the especial comfort and convenience of patrons, and all mail will be carried.

medial infarct was the prohibition, to which the city council agreed, to erect a monument to prove a deal of a boom at Boston, in particular to the shores of New England in general.

The original Gloucester case, with Billy Johnson as the defendant, was brought to court, and was heard by Judge W. H. Johnson. The case was heard on the 10th of May, 1900, and was heard by Judge W. H. Johnson. The case was heard on the 10th of May, 1900, and was heard by Judge W. H. Johnson.

re to this effect. Mr. Dickson, of the firm of Randall & Dickson, and who was with the company, offered to perform the same, and the committee, after a short deliberation so that they could point out any objections, decided that they might see in the performance. This offer was refused to do, but said they would permit the matter to be performed at the same time, but not strictly proper they would revoke the license. The committee then decided to allow the performance at the Theatre and prevent the performance there. This proposition was accepted by Mr. Dickson, and the matter was performed as given. The Mayor, Aldermen, and the committee of the Police, and Mr. Chase, of the Society for the Suppression of Vice, in attendance. At the end of the afternoon performance all these notables declared that they could not see anything objectionable in the performance.

not refused to go to the city. They then informed Mr. Chase of Boston that they would refuse to interfere with the production of "The Cincinnati case" at Lynn. The managers of the play, however, were not deterred by the refusal of men, but when the doors were thrown open on the night one-half of the persons applying for tickets were refused. Sixty-eight seats were reserved for the Mayor and company, and the whole Cincinnati case was brought through their eyes at a fair to the city. The Cincinnati case occupied prominent positions in the orchestra. This was done for the purpose of showing the public their verdict and their endorsement of the play. The Cincinnati case was the most successful receipt for the Lynn Theatre has had this season.

A meeting of managers representing the city of

Richmond, Norfolk, Lynchburg, Danville, Charlottesville, Staunton, Charlottesville, Bristol, and Knoxville (Tenn.), Durham and Raleigh (N. C.).

One last week, and a circuit for next season was formed. Several other cities will join the movement later. Fullness of it was reached in that, if Leath, of Richmond, can make all the bookings. The summer towns will be left by themselves by having a better line of attractions.

— Louise Collins, who for the past two weeks had been playing Mateline West in "Shenandoah," during the absence of a member of the Six 2's, has returned to the city, the last of having recovered and rejoined the company.

(Continued on Page 619.)



NOTICE TO MANAGERS, AGENTS AND THE PROFESSION IN GENERAL.

Having opened an Agency for the purpose of Booking Attractions through New England, we wish to call your attention to the fact. We are now prepared to book attractions for one night to six weeks on sharing or guarantee terms through New England. We will also conduct a General Theatrical Business. Have now open time from Leading Opera Houses in the East, and by doing your business through us you will save time and money. If you intend making an Eastern tour, by informing us when you wish to commence and end, we will be pleased to submit a route for your inspection.

We Have at All Times Capital to Invest in Any Theatrical Enterprise. None too Small, None too Large

Correspondence solicited and will be strictly confidential.

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GUN JACKSON, Corresponding Secretary.

N. B.—Managers, agents and the profession in general are cordially invited to make our Exchange their headquarters while in Boston. We have apartments especially for them. All mail carefully looked after.

NOTICE.

The London Gaiety Girls

UNDER NEW MANAGEMENT.

GEORGE H. TURNER is no longer connected with the above company. All contracts made for the LONDON GAITY GIRLS will be filled. Address all communications as per route. DONALDSON & FLYNN, Proprietors and Managers, W. H. DONALDSON, of Donaldson's Litho. Co., Cincinnati, O.

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Owanda Lewis and Rudolph Paul presented a startling cabinet act.—BOSTON GLOBE
The duo began with a wonderful performance of Paul and Lewis, in which the lady removes handcuffs, that are locked and sealed, in less than 60 seconds. A forfeit of \$250 will be paid if any pair of bracelets can be produced which she cannot remove in that time, and a further forfeit of \$500 will be paid if any person can remove the same cuffs in 24 hours, without key or file.—BOSTON HERALD
I consider Lewis and Paul's act the best I ever saw, and a genuine novelty for any vaudeville house. P. JOHNSON
The act of Lewis and Paul in removing any kind of handcuffs, presented during a recent engagement at this house, was thoroughly successful, having accomplished this feat in almost incredible time, and not falling in a single instance, notwithstanding cuffs from all the station houses and police officers were offered. I consider the act a great novelty, and their performance most thoroughly artistic. J. H. CURTIN
Manager Olympic Theatre, N. Y. City
The chief novelty of the evening was presented by Owanda Lewis, in her performance of releasing herself, while closed in a cabinet, from metal handcuffs of various kinds.—PHILADELPHIA PRESS
Miss Lewis and Rudolph Paul next entertained the audience with their wonderful cabinet. Miss Lewis suffers herself to be handcuffed by anyone from the audience, and then placed with both head and arms firmly fastened in a stock. No matter how strongly she is bound, she manages in some mysterious way to free herself in an incredibly short space of time—40 seconds being the limit required by her. This was a very interesting part of the entertainment, rendered no less so by the fact that Mr. Paul invites always some one from the audience to handcuff the lady, and has promised a forfeit of \$150 to any policeman in Philadelphia, who can handcuff the lady so that she will not free herself within 60 seconds. Everyone is invited to bring their own handcuffs, and put Miss Lewis' wonderful power to a practical test.—PHILADELPHIA EVENING ITEM

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WILD OATS CO. met with better success at the St. Charles Theatre than any farce comedy here this season.—NEW ORLEANS SPIRIT OF THE SOUTH
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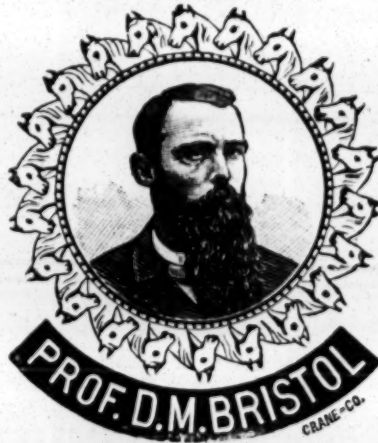
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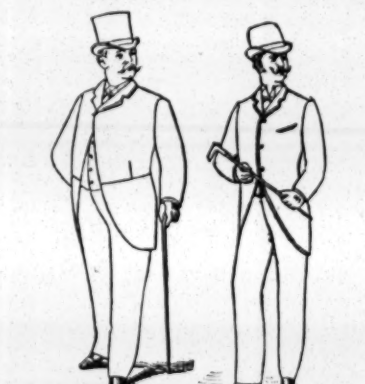
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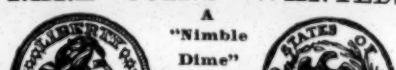
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